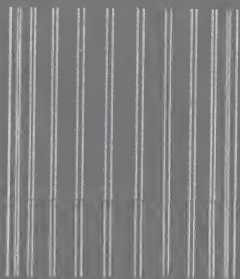


COLUMBIA LIBRARY COLUMNS



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* * *

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JEAN LE ROND D'ALEMBERT (1717-1783)

Pastel by Quentin de La Tour



COLUMBIA LIBRARY COLUMNS



D'Alembert or Mlle de Lespinasse: a Case of Mistaken Identity

JOHN N. PAPPAS

THE presence in the David Eugene Smith collection of a Mlle de Lespinasse letter, inserted among the d'Alembert manuscripts, appears upon closer scrutiny to be a case of mistaken identity; yet it is somehow most fitting. It symbolizes the intimacy of a relationship already legendary during their lifetime, and romanticized thereafter by many a biographer. D'Alembert himself furnished the basis for the legend. Upon the death of Mlle de Lespinasse in 1776, he wrote a lament to the memory of the woman he loved, wherein he points to their own life stories as proof that fate had destined them for each other.

Jean Lerond d'Alembert's mother, Mme de Tencin, had abandoned him on the steps of a baptistry because an artillery general, Destouches-Canon, rather than her husband, had fathered him. Julie de Lespinasse's parents had planned to send her off to a convent, for similar reasons. In d'Alembert's case his natural father, upon returning from a military campaign, demanded the return of his son from the foundling home, placed him with a nurse in Paris, and left him a lifetime pension to provide for his education. Julie was saved from her exile by an old friend of the family, Mme du Deffand, who found the young woman so bright and pleasing that



JULIE DE LESPINASSE

Watercolor sketch by Carmontelle. (Musée de Chantilly)

she persuaded her parents to place the girl in her care. Thus Julie was introduced to Paris society and became the companion and reader for her near-blind protectress, who presided over one of the most famous salons of the Eighteenth Century. Mme du Defand's salon was possibly the most fashionable and influential in the capital, boasting as it did such distinguished *habitués* as Jean d'Alembert, a mathematical genius, the youngest man ever to be named to the Academy of Sciences, and a co-editor with Diderot of the famed *Encyclopedia*.

Attracted to Julie by the similarity of their own background as well as by her engaging manner (contemporary literary "portraits" describe her as not really beautiful but as exerting a certain fascination on men), it was not long before he and the other young literati had formed a subsidiary salon around the charming Mlle de Lespinasse, meeting in her room during her mistress's rest periods. When, one afternoon of insomnia, the aging salon hostess discovered the clandestine gathering, she cried betrayal and summarily dismissed her protégée. Julie's departure resulted in a mass abandonment of her former patroness by d'Alembert and his friends and their pooling of resources to install her in a salon of her own. He later moved into the same house with her and the d'Alembert-Mlle de Lespinasse relationship became an accepted part of Parisian life. Her salon grew to be one of the most influential in France. Frédéric Masson, in his history of the French Academy, tells us that it was "the obligatory antichamber to the French Academy"—a tribute to her influence on d'Alembert, the Academy's Perpetual Secretary. Her recommendation became tantamount to acceptance in that august body.

D'Alembert's devotion to this beguiling young woman is vividly evoked by his friend Marmontel who, in his *Mémoires*, calls him a "simple and docile child" toward her, even during her affair with the Spanish nobleman, the Marquis de Mora:

Not only did he endure her coldness, but often moods of ill humor filled with peevishness and bitterness. He hid his sorrows and com-

plained of them only to me. The poor man! such was his devotion to her and his obedience that while Mr. de Mora was away, it was he who, early in the morning, went to the post for her letters and brought them to her when she awakened.

But these attentions proved insufficient to retain the love of Julie. A recent biography by Janine Bouissounouse, published in English translation as *Julie: the Life of Mlle de Lespinasse* (Appleton-Century-Crofts, 1962), gives a lively and readable account of this fascinating woman and of her desperate love for two men who frequented her salon. Miss Bouissounouse suggests that Julie's humiliation of d'Alembert may have been a form of vengeance for his failure to satisfy her fully in their intimate relationship. Be that as it may, and putting aside d'Alembert's love for her, which cannot be doubted, it should be remembered that they were mutually necessary and useful. D'Alembert's renown was a drawing card for her salon, and the lesson of Mme du Deffand's loss may have been a factor in her giving him the illusion that he was loved. Similarly, d'Alembert's need for a gracious salon hostess who could keep his group together and help him recruit members for his "philosophe" party may have helped him bear her demands with more patience and indulgence.

The letter in the David Eugene Smith collection is part of a considerable correspondence between Mlle de Lespinasse and a young journalist, Suard, who frequented her salon and who became her confidant during the tumultuous period of her love for the Marquis de Mora and the Comte de Guibert. Although its attribution to d'Alembert is understandable (Suard was his friend, and the letter had been labeled as d'Alembert's by the nineteenth-century scholar Nizard), the sample scripts on pages 10 and 11 reveal that, since it fits neither d'Alembert's nor Mlle de Lespinasse's handwriting, some other criterion must be sought to justify an accurate attribution other than its presence in d'Alembert's papers. Even if the manuscript had been in d'Alembert's hand, however, it might still be attributable to Mlle de Lespinasse be-

cause we know that Julie often used him as her secretary. Some of the letters she dictated to him even contain asides inserted by her “secretary” contradicting or commenting on her remarks. But the tone of the letter suffices to convince us that the manuscript is a



MARIE DE VICHY-CHAMROND
MARQUISE DU DEFFAN (1697–1780)

by Forshel, after Carmontelle

Lespinasse letter. Whereas d'Alembert's style is usually more measured and aloof (Diderot called him “the cold geometer”), Mlle de Lespinasse's effusiveness is evident in the letter and makes it completely out of character with d'Alembert. My hypothesis,

then, is that the letter was from her, but that it was in the hand of her secretary of the moment.

One of the reasons for our continued interest in Julie today is the emotional, pre-Romantic quality of her letters and her life. The revelation of the all-consuming love which caused her death,



A READING IN AN 18TH CENTURY SALON

The portrayal was painted by Jean-François de Troy. At such gatherings the participants learned of the latest developments in the arts and sciences and encyclopedists at times raised funds to aid publication of their works.

the burning love letters to Guibert, aroused a furor when published in the nineteenth century. This last affair had been so well concealed that when d'Alembert, as executor of Julie's will, had discovered the true nature of her relationship with Mora, he had, ironically, lamented this infidelity in a letter to his unknown rival Guibert. The fact is that despite their biographical similarities, d'Alembert and Mlle de Lespinasse were temperamentally so dis-

similar that his Cartesian mind could not understand her artistic tastes, based as they were on emotive rather than rational criteria. In a moment of exasperation she once defended her preferences in a seventeen-page "Apology for what my friends call my *exaggerations*, my *enthusiasms*, my *contradictions*, my *incongruities*, my *etc.*, *etc.*, *etc.*, *etc.*."

The letter in question thanks Suard for having given her copies of some recent Voltaire letters, and reacts to the proposal that a statue be erected in the latter's honor for his defense of various victims of religious persecution:

A thousand thanks for those charming letters—how he pleads for humanity! His verse may be languid but his prose is divine, but his soul is on fire, but his eloquence, his purse, his protection, everything is now consecrated to aiding the unfortunate: a statue! he should have a temple.

I love you and embrace you with all my heart.

Although the letter is undated, we know that the campaign to erect a statue in Voltaire's honor began in 1770 and d'Alembert had a leading part in the arrangements (Voltaire's reply to d'Alembert's announcement concerning the statue is dated 27 April 1770). Since Julie appears to have just learned of the decision, it seems safe to assume that the letter was written in the Spring of the same year.

The closing is particularly noteworthy. It recurs frequently in her correspondence with Condorcet as well as in the series of unpublished letters written by her to Suard during this period, and which I discovered at the Bibliothèque Nationale in Paris. In Charles Henry's edition of *Lettres inédites de Mlle de Lespinasse*, for example, she writes to Condorcet in 1774: "I love you with all my heart" (p. 114, and again on p. 165). Similarly in a Bibliothèque Nationale manuscript she writes to Suard: "never, no never will I tell you all that my heart feels for you" (N.A. Fr. 23,640, fol. 7). Further, the same collection reveals that Suard frequently sent her Voltaire letters which evoked similar reactions as that found in

~~2 d'Alembert à M. Pappas qui lui avait fait passer quelque
nouvelle lettre de Voltaire~~

Lettre de d'Alembert à Suard.

Mille remerciements de
ces charmantes lettres —
comme il plaide pour
l'humanité ! ses vers sont
languissants mais sa prose
est divine, mais son âme
est de feu, mais son
éloquence, sa course, sa
rotation tout est admirable
consais-à-levenir les
malheureux : une statue ! il
lui fait un temple.

Je Vous aime et Vous
embrasse de tout mon cœur.

20.

THE LETTER IN QUESTION

Originally attributed to d'Alembert, the content is shown by
Professor Pappas to be in the style of Mlle de Lespinasse.

1769

De l'Ambert à l'Université à Paris le 29 août
(in édite)
H. 19 de ma lettre

j'ai reçu, mon cher maître, le petit Touren d'ieu, et je vous
 prie d'en remercier pour moi votre ami, principalement de ce
 qu'il a bien voulu longer à moi, ensuite du fond de raison
 qui me parait être dans la doctrine. Il y a bien longtemps que
 je suis persuadé que Jean Scot, Malebranche, et tous ces ruseurs,
 ou ne savaient pas ce qu'ils écrivaient, ou écrivaient villement / finora,
 et qu'à l'égard de / finora, ou toute la métaphysique ne signifie

Sample of the Handwriting of D'Alembert

elles sont que jamais rien ne soit plus opposé aux grins
 des poussettes de ce de charbonnet, il y a quelque chose que
 je n'ai si peu de cela piquette, ce n'est pas en forme
 de castille, mais nous avons tout de rapport dans notre
 maxime de pousset que je aime.

on j'ai ce des poussettes de ce de charbon, il est en
 considération, mais les lettres ont la route de jesus,
 d'ailleurs ce n'est qu'une en grand effort qu'il en est
 quatre lignes, et puis ces accidents de répétition sont,
 ce n'est pas cette amitié est justement de poisson pour
 non non, mais il n'y a pas ce moyen de vérité?

Sample of the Handwriting of Mlle de Lespinasse

the letter under discussion (Ex.: "We read and reread it, and we are charmed. That is noble, elegant, touching, true." Fol. 5). She would often have a secretary copy the enclosures he sent her ("My scribbler is already copying out that excellent piece," Fol. 13).



JACQUES ANTOINE HIPPOLYTE, COMTE DE GUIBERT (1743-1790)

From an engraving, after Lançon

The fashion of reading letters from Voltaire in salon society explains in part Mlle de Lespinasse's joy at receiving some from

Suard, which we can suppose she immediately shared with her guests. An example of this practice is found in the Isambert edition of her correspondence. While at the home of the artist Duplessis, d'Argental read them a letter just received from Voltaire. "I asked for a copy of it," she writes, "it was done immediately, and my friend will be able to read it" (I, 161).

Aside from the joy of obtaining a "scoop" for her salon, Julie's unrestrained praise of the letters sent by Suard is understandable. Just two years before, her lover Mora had made a pilgrimage to Voltaire's *château* at Ferney, on the Swiss border, armed with a letter of recommendation from d'Alembert. Voltaire's reaction to the visit in a letter to a Parisian friend which calls Mora a "young man of rare merit" no doubt pleased her. But her admiration of Voltaire was by no means blind. When, in 1772, he wrote *Les Systèmes*, Mora greeted it with enthusiasm in a letter to Condorcet: "In truth, that man is a phenix. Here he is a poet again, as he was at the age of twenty" (Ch. Henry ed., p. 267). Mlle de Lespinasse, on the other hand, wrote of it to the same correspondent: "There is in this latest brochure a very dull meanness; he always has an ax to grind" (lit.: "C'est toujours le bout d'oreille qui passe," p. 80). But when, three years later, Voltaire praised her friend Turgot, she again warmed to the old warrior.

The total manuscript correspondence between Mlle de Lespinasse and Suard reveals that during this trying period when she was torn between her love for Mora and her newly-found passion for Guibert, she had turned to Suard as a confidant. There is a final irony in this choice. If we are to believe the *Mémoires* of Mme Suard, while Julie was seeking solace from Suard, d'Alembert had turned to his wife, Mme Suard, for similar consolation. Thus the presence of a Lespinasse letter among the d'Alembert manuscripts serves as a reminder of their strange relationship and adds an intimate note to the considerable group of d'Alembert papers with which the David Eugene Smith Collection has enriched the Columbia University Libraries.



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JOHN MASEFIELD WITH "MICKEY"

Photograph taken ca. 1949

A Reminiscence of John Masefield

CORLISS LAMONT

MY SPECIAL interest in the letters and manuscripts of John Masefield is the natural sequel to events and relationships extending back to my boyhood more than fifty years ago.

In 1916 Masefield came to the United States to lecture and to arouse sympathy for England's great effort in World War I. At that time my parents, the late Thomas W. and Florence C. Lamont, who were already supporting the cause of the Allies, became acquainted with the poet. That acquaintance soon flowered into close friendship with both Masefield and his wife Constance—a friendship that lasted as long as my father and mother lived.

My parents introduced me to the Masefields when I went for a year's study at New College, Oxford, after my graduation from Harvard College in 1924. I would often bicycle the two or three miles to their house on Boar's Hill for tea or supper, and then coast back to Oxford down the long incline. Masefield was always most kind and gracious towards me. He would frequently read some of his poems aloud after supper, commenting on them as he went along. I never knew a man with such a beautiful and melodious voice.

When I got back to my lodgings at Oxford (I had a room in Julian Huxley's house), I would look up the poems in my Masefield volumes and write his comments, insofar as I could remember them, in the margins. To me, Masefield was the finest English poet of the twentieth century.

My own friendship with the Poet Laureate grew over the years and we corresponded frequently. He moved to another house, near Oxford at Abingdon, that looked out on the narrow upper reaches of the Thames River. On visits to England every few years, I made a point of going to call on Masefield. He was a con-

versationalist of the old school and entertained his guests with droll stories, anecdotes of literary figures and reminiscences of the sea. The last time I saw Masfield was at Abingdon in August of



CORLISS LAMONT

The author at Harvard shortly before meeting the poet in 1924.

1965. He seemed to be in good health, his complexion as ruddy as ever and his voice undiminished. When it was time for me to leave, he came down the steps from the front door to bid me goodbye as I got into my taxi. We both felt, I think, that this was the last time we would see each other.

John Masfield died May 12, 1967. Representing the Academy of American Poets, I flew over to London to attend the impressive Memorial Service for him in Westminster Abbey on June 20. As the Service proceeded an urn containing Masfield's ashes was placed in Poets' Corner. A small marble slab now covers the spot, with the simple inscription, "John Masfield, O.M. 1878-1967."

Dear Florence,

It is too maddening. I've got to
fly off, right now, to some devilish Navy
Yard, 3 hours in a seasick steamer, & after
being heartily sick, I'll have to speak
3 times, & then be sick coming home.

Still, who would not be sick for
England?

Bless you.

John.

July 18.



O captain stop this misery.

A LETTER FROM JOHN MASEFIELD

The poet of the sea—ironically a poor sailor. Letter from Masefield to Mrs. Thomas W. Lamont, Corliss's mother, dated July 18, 1918. (Lamont gift)

“MacDowell Is Our Man”

THOMAS T. WATKINS

ON THE evening of January 23, 1896, the Boston Symphony Orchestra, as part of its tenth season of New York visits, presented in the Metropolitan Opera House a concert which was to have both immediate and future implications for Columbia University. The program began with a performance of Tchaikowsky's *Symphony No. 6*, and closed with the *Hungarian Rhapsody No. 2* by Franz Liszt. The remaining two works on the program were by the thirty-five year old American composer, Edward Alexander MacDowell. The first of these was his *Piano Concerto No. 1*, in which he performed the solo part, and the other was his *Second Suite for Orchestra, Op. 48*, subtitled “Indian.” This suite, dedicated “to the Boston Symphony Orchestra and its conductor, Emil Paur,” was receiving its premiere performance from manuscript. As will be explained below, the first draft of that manuscript has just been acquired for Special Collections at Columbia through the generosity of the Mary Flagler Cary Charitable Trust.

With the possible exception of eight people in the auditorium, the large audience and the composer-pianist himself were unaware that this was something more than a regular concert. In one of the boxes was a Columbia University group which had been appointed by the Trustees to consider the type of music instruction that would be compatible and feasible in a university, and which would also nominate a candidate for the chair. As early as October 22, 1894, Frances Knapp MacDowell, the composer's mother, had written to her daughter-in-law in Boston telling her of her hopes and plans to arrange something to enable her son to leave Boston and return to New York, the city of his birth and still the location of his parents' home. She further cautioned secrecy, since neither her husband or Edward would have condoned her actions. One of



EDWARD A. MACDOWELL (1861–1908)

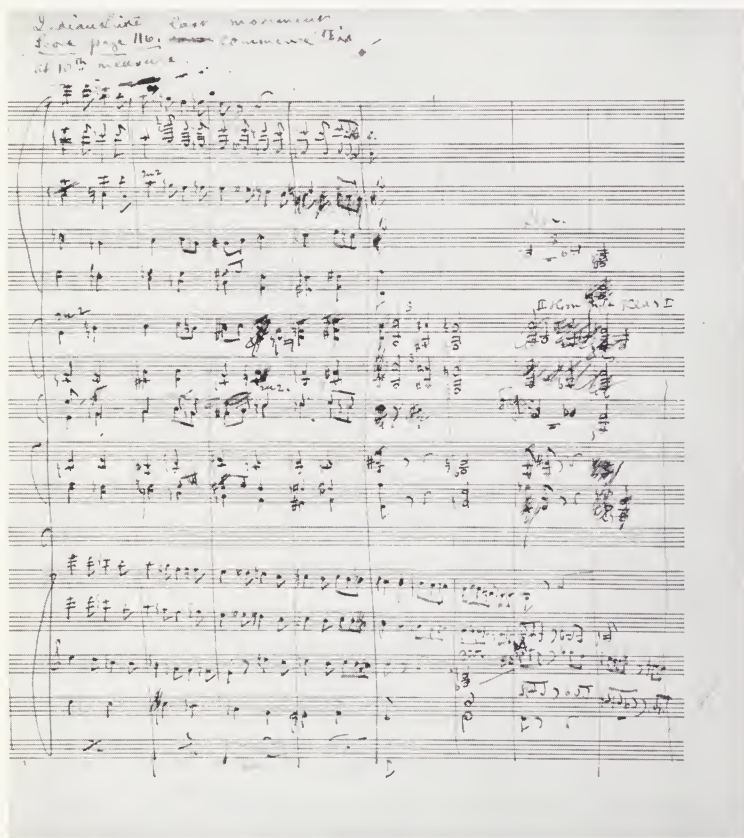
Pencil sketch drawn from life in 1905 by the American artist Orlando Rouland. (Mary Flagler Cary Charitable Trust gift)

her acquaintances was Mrs. John William Burgess, who at that time was studying piano with the famous Venezuelan pianist, Madame Teresa Carreño. Madame Carreño had been one of Edward MacDowell's early piano teachers and was one of the first to schedule his piano compositions on her recital programs. Mrs. MacDowell called upon Burgess, who was Dean of the Faculty of Political Science, to ask that the committee consider her son for the new professorship. He replied that MacDowell was already under favorable consideration. Several weeks later she reminded Dean Burgess of the impending January concert in time for him to reserve a box. He invited the other members of the committee, President Seth Low and Henry C. Potter, Episcopal Bishop of New York and a Trustee of the University. These gentlemen, accompanied by their wives, were most favorably impressed by MacDowell's abilities as composer and performer, and left the hall, as Burgess later reported, "pretty well convinced that MacDowell was our man." Two months later Burgess wrote to MacDowell urging him to accept the position at such time as it might be offered. In April President Low journeyed to Boston to meet the composer and to discuss the position with him. As a result of action taken by the Trustees at their meeting on May 4, the professorship was formally offered to MacDowell. He accepted. Thus on July 1, 1896, he entered the Columbia scene as the first professor of music and remained until his resignation in 1904, following the much-publicized dispute with Low's successor, Nicholas Murray Butler.*

The sketch-book of the "Indian Suite" recently became available. Through generous and prompt action by the Cary Trust, it

* The intention of the endowment which brought MacDowell to the University was to provide the opportunity for musical instruction "of the highest order." John Erskine wrote later (*Dictionary of American Biography*, Vol. XII, p. 26) that when MacDowell resigned "the tragedy was one of misunderstanding, a conflict not of personalities but of educational ideals. . . . His name attracted large classes, of whom only a few were prepared for the kind of instruction he could give. . . . His resignation was a sad blow for Columbia students, even for many who were not in his classes but who knew instinctively that he had stood in the community for something ideal."

was possible for the Special Collections Division to acquire this MacDowell memento which, as we have seen, has such close ties with Columbia. The acquisition included two original portraits of MacDowell by Orlando Rouland. One is in pencil and one in pas-



MACDOWELL'S "INDIAN SUITE"

The page containing the beginning of the last movement shows the composer's notations and corrections. The premiere performance, referred to in the accompanying article, was made from the autograph which developed from these sketches. (Mary Flagler Cary Charitable Trust gift)

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45th Performance in New York.

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Thursday Evening, Jan. 23d,
At 8.15 precisely.

Soloist, Mr. E. A. MacDOWELL.

Peter Tschaikowsky, Symphony No. 6, in B minor,
"Pathétique," Op. 74.

(First time at these Concerts.)

- | | | | | |
|--|-----|--------|---|-----|
| I. Adagio (B minor) | - | - | - | 4-4 |
| Allegro non troppo (B minor) | - | - | - | 4-4 |
| II. Allegro con grazia (D major) | - | - | - | 5-4 |
| III. Allegro molto vivace (G major) | 4-4 | (12-8) | | |
| IV. Finale: Adagio lamentoso (B minor) | 3-4 | | | |

Continued on page 6.

PROGRAMME—Continued.

E. A. MacDowell - Concerto No. 1, Op. 15

- I. Maestoso—Allegro con fuoco.
- II. Andante tranquillo.
- III. Presto.

E. A. MacDowell - Suite No. 2 (Indian), Op. 48

- I. { With much dignity and character; legend-like.
 { Twice as fast, with decision.
- II. Softly, tenderly.
- III. With rough vigor, almost savagely.
- IV. Dirge-like, mournfully.
- V. Swift and light.

(First performance, M.S.)

Franz Liszt - Hungarian Rhapsody No. 2

(Scored by KARL MÜLLER-BERGHaus.)

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Mason & Hamlin Liszt Organ used.

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Gentlemen's Smoking Room in the 39th Street Lobby. Ladies' Parlors on the Grand Tier, 40th Street side.

tel, both drawn in 1905, the year after the composer resigned from his teaching position at Columbia. The suite, sketched and orchestrated in 1891-92, made use of themes from Theodore Baker's 1882 Leipzig dissertation, *Über die Musik der Nordamerikanischer Wilden*. Iroquois melodies were used in the first, third, and fifth movements, a Chippewa theme in the first movement, and a Dakota theme in the third. The second movement is based on an Iowa love song and the fourth on a Kiowa lament. As was MacDowell's usual practice, he hesitated to assign any program to the music, but for the publication of the score in 1897 he added, "If separate titles for the different movements are desired, they should be arranged as follows: I. Legend; II. Love Song; III. In War Time; IV. Dirge; V. Village Festival." Contrary to the current impression, this suite did not follow the example set by the Czech composer, Dvořák, in his use of Indian and Negro themes for his *New World Symphony* of 1893. The MacDowell suite was completed prior to Dvořák's work, but it was not heard in public until the New York concert in 1896. One of MacDowell's biographers, John Porte, stated that the "suite was the finest and most mature of his big orchestral works and is undoubtedly one of the most noble and impressive works MacDowell ever composed, containing in the 'Dirge' movement one of his most striking utterances. In his last days prior to his death in 1908, he expressed a preference for this movement above anything else he had ever composed."

There are indications that the sketchbook, which contains sixty-nine oblong pages, some blank, was once sewn into a binder. Unfortunately, it lacks the "Dirge" sketches which have been removed and are now part of the Allen A. Brown Music Collection in the Boston Public Library. The manuscript paper, sixteen staves per page, is the type available for purchase from the German publisher Breitkopf & Härtel, a firm which had published some of MacDowell's earlier works and would, in 1897, publish the full score and instrumental parts of the suite. The sketches are neat and legible, a situation not always found in a composer's manu-

scripts. Some pages contain full harmonization whereas others indicate melody and bass lines only. One of the early pages gives a listing of the five movements and the principal key signature for each. At the time of composing the sketches MacDowell was thirty-one, and since he had spent eleven of those years studying, teaching and composing in Germany, it is not surprising to find German words and phrases scattered throughout the manuscript. The musical thoughts skip freely from one movement to another with brief indications as to which they belong. There are numerous revisions noted and some of these were further revised prior to publication of the score. A major one was the change in title of the fifth movement from "Indian Dances," as it was called in the sketchbook, to "Village Festival," the title by which that movement is known today.

As we look at the sketchbook, which is now in a red morocco portfolio, we go back in imagination to that January evening in 1896 when both the more fully developed manuscript, which resulted from this sketch, and the young MacDowell were at the concert and their linkage with the University first began.

Our Growing Collections

KENNETH A. LOHF

Gifts

A.I.G.A. gift. The American Institute of Graphic Arts has sent, for inclusion in the depository file in Special Collections, the books of 1967 production which won places in the "Fifty Books of the Year."

Asprey gift. Professor Winifred A. Asprey, of Vassar College, has presented a collection of thirty-eight letters written to Henry Seely White, Professor of Mathematics at Vassar from 1905 to 1936, by William Fogg Osgood, Edward Drake Roe, Eliakim Hastings Moore, and other distinguished mathematicians.

Barzun gift. Professor Jacques Barzun (A.B., 1927; Ph.D., 1932) has added to the collection of his papers eight correspondence files relating to his publishing and academic activities in recent years.

Bauke gift. Professor Joseph P. Bauke (Ph.D., 1963) has presented the following two works: Johann Gottlob Lehmann, *Abhandlung von den Metall-Müttern*, Berlin, 1753; and Armin Renker, *Das Buch vom Papier*, Leipzig [1934].

Berol gift. Mr. and Mrs. Alfred C. Berol have presented a unique historical document, the October 6, 1814, issue of *The Club* (Utica, New York), which contains the fifth known printing of Francis Scott Key's "The Star-Spangled Banner." The poem is printed under the heading "Defence of Fort M'Henry" and noted as being reprinted from *The Mercantile Advertiser*, a newspaper otherwise unidentified. In addition to the *Advertiser*, earlier printings of Key's poem include the *Baltimore Patriot and Evening Advertiser*, the *Baltimore American and Commercial Daily Advertiser*, and the *National Intelligencer* (Washington, D.C.). The gift also includes five other issues of *The Club*, a newspaper which was in

existence for barely a year. This rare printing of "The Star-Span-gled Banner" takes a special place in the Libraries' collection of Americana.

Cary Trust gift. Adding to their already impressive list of gifts, the Mary Flagler Cary Charitable Trust has recently presented Edward A. MacDowell's sketchbook containing the holograph drafts for his Second Suite for Orchestra (opus 48), popularly known as the "Indian Suite." Accompanying this most significant manuscript are two portraits, one in pastel and another in pencil, of MacDowell both drawn from life in 1905 by the American artist Orlando Rouland. The manuscript is the subject of an article which appears elsewhere in this issue. The Cary Trust has also presented the holograph manuscripts of two unpublished songs for piano and voice by MacDowell, "Der Fichtenbaum" and "Lieber Schatz," set to texts by Heinrich Heine and W. Osterwald. The six pages of manuscript contain both the German and English texts in MacDowell's hand.

Crawford-Saffron gift. Mr. John M. Crawford, Jr., and Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) have presented a splendid specimen of Margaret Adams's calligraphy, the Libraries' first example of the distinguished English calligrapher's work. The text—executed in red and blue ink, and gold leaf—is Winston Churchill's famous dictum, "In war, resolution; in defeat, defiance; in victory, magnanimity; in peace, good will."

Dotton gift. Mr. Thomas L. A. Dotton, III, of the Columbia College Class of 1970, has presented a group of seven letters written to him by Pierre Oster, Paul Blackburn, Floyd Barbour, Ned Rorem, Archibald MacLeish, and Lloyd Alexander.

Engel gift. Mrs. Solton Engel (B.S., 1942) has presented, for inclusion in the Solton and Julia Engel Collection, four Rudyard Kipling manuscripts of the first importance which add considerable strength to the already impressive run of Kipling first editions

Recessional.

God of our fathers, known of old,
Lord of our far-flung battle-line,
Beneath whose awful Hand we hold
Dominion over palm and pine -
Lord God of Hosts, be with us yet,
Lest we forget - lest we forget!

The tumult and the shouting dies -
The captains and the Kings depart:
Still stands Thine ancient Sacrifice,
A humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget - lest we forget!

Far-called our navies melt away -
On dune and headland sinks the fire.
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget - lest we forget!

If, drunk with sight of power, we bore,
Wild tongues that have not Thee in awe,
Such boasting as the Gentiles use,
Or lesser breeds without the Law -
Lord God of Hosts, be with us yet,
Lest we forget - lest we forget!

For heathen hearts that put her trust
In reeking tube and iron shard -
All valiant dust that builds on dust,
And guarding, calls not Thee to guard,
For frantic boast and foolish word,
Thy mercy on Thy People, Lord!
Amen.

Rudyard Kipling.

KIPLING'S RECESSIONAL

A copy in the poet's own hand, signed. (Engel gift)

and autograph letters in that collection. Foremost in importance among the four items is the signed holograph manuscript of "Recessional," one of Kipling's greatest poems, and considered by many to be among the best patriotic hymns in the English language. Kipling's inspiration for the poem was the celebration in 1897 of the sixtieth anniversary of the reign of Queen Victoria, and he expressed in the simplest language the mingled triumph and humility he felt in the realization of his country's greatness and responsibility. The manuscript consists of five verses of six lines each, written on three sides of a folded sheet of letter paper. The poet has written with care, presumably making a fair copy for a member of his family or a close friend, probably soon after its first publication in the *London Times* on July 17, 1897.

The other three Kipling manuscripts in Mrs. Engel's current gift are the following: the signed typewritten and autograph manuscript of the preliminary draft of Kipling's preface to his collection of short stories, *Life's Handicap*, 11 pages, written about 1890; the holograph manuscript, headed "Index," of an early draft of a proposed table of contents for a volume of the author's stories, probably made around 1890, listing forty-five titles; and the corrected proofs for the short story "The Captive," the first story in *Traffics and Discoveries*, London, 1904, containing several hundred corrections in ink by Kipling. The gift also includes a second set of proofs of the latter, embodying Kipling's changes and corrections.

Evans gift. Dr. Luther H. Evans (Hon. LL.D., 1953) has presented ten first and early editions of literary works, including copies of Benjamin Franklin, *The Works*, Hartford [1847], and Benjamin Kingsbury, *A Treatise on Razors*, London, 1797.

Gillespie gift. For inclusion in our Berlioz Collection, Mrs. William Ernest Gillespie has presented a large collection of books by and about the composer, printed scores, and the correspondence, papers and publications of the Berlioz Society.

Henderson gift. Professor and Mrs. Harold G. Henderson (A.B., 1925 B.) have presented five autograph letters from Brander Matthews, as well as sixteen first editions of his writings, most of which are inscribed by him to Mrs. Frances W. Tracy, who was well known as "Agnes Ethel" on the New York stage in the 1890's.

Hibbitt gift. Mrs. George W. Hibbitt has presented a collection of books in the field of literature from the library of her late husband Professor George Hibbitt (Ph.D., 1949). Included in the gift are Professor Hibbitt's notes and research papers relating to a proposed biography of Mary Delany, the eighteenth century English letter writer.

Hitchcock gift. Mr. Henry-Russell Hitchcock has presented to the Avery Library a collection of more than two hundred books on American architecture up to 1895, containing many rare and important works, particularly of the beginning of the nineteenth century. This distinguished collection formed the basis for the donor's landmark bibliography of American architectural books.

Hofstadter gift. Professor Richard Hofstadter (M.A., 1938; Ph.D., 1942) has presented a collection of over two hundred volumes of late nineteenth and early twentieth century fiction and other literary works, among which is a first edition of Auguste Comte's *Discours sur L'Esprit Positif*, Paris, 1844.

Hoyt gift. Mrs. Francis Hoyt has presented a fine copy of Herbert and Lou Henry Hoover's edition of Agricola, *De Re Metallica*, London, 1912, inscribed by the President to Professor H. S. Munroe.

Kelvin gift. To our Book Arts Collection Dr. Norman Kelvin (A.B., 1948; Ph.D., 1950) has added the following three Chiswick Press publications: Eiríkr Magnusson and William Morris, *The Story of Grettir the Strong*, London, 1901; Virgil, *The Aeneid*, done into English verse by Morris, London, 1902; and Magnusson and Morris, *Volsunga Saga*, London, 1901.

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) continues to strengthen the John Masefield Collection which he has established. Recently he has presented a distinguished group of letters and manuscripts, including letters to the poet from Jack Butler Yeats,



ORIGINAL PEN AND INK SKETCH

By Jack B. Yeats

This was drawn in a letter which Mr. Yeats, the landscape and genre painter, wrote to John Masefield on July 18, 1911. Part of it read: "... the other day I was down to coast at the Fair at Arklow . . . I waited in a sun that roasted my gizzard . . . I was very interested watching other people work. They had two huge blocks and a windless on the other side the river with four men on it. . . . One was just a plain man but of the others one had a crooked leg, one had a hump, and the third had the brokenest nose I ever saw. So she ought to be a lucky boat. She was called the Father Mark after a mission priest who had been in Arklow on a Temperance Mission." (Lamont gift)

William Butler Yeats, Robert Graves, A. E. Housman, George Bernard Shaw, Thomas Hardy, and John Millington Synge. The letter dated July 18, 1911, from Jack Yeats contains a vivid pen

and ink sketch of a harbor scene in Arklow, Ireland. Of special interest is a sketchbook containing fifteen pen-and-ink drawings of ships and horses by Masfield. These were done as preliminary drawings for those included in an extra-illustrated copy of his poems presented to George V. Also added to the collection are three letters and a Christmas card sent by Masfield to Dr. and Mrs. Lamont, as well as a letter written to Dr. Lamont's mother, Mrs. Florence Lamont, dated July 18, 1918, containing the poet's drawing of himself as seasick.

Through the good offices of Dr. Lamont, we have also received the files of the National Emergency Civil Liberties Committee. Comprising more than seven thousand letters and reports, the archive dates from 1951, the year of the founding of the Committee, through 1968, and it covers the Committee's important work in the areas of civil rights and academic freedom. The collection includes correspondence from Albert Einstein, John F. Kennedy, Robert Kennedy, Rockwell Kent, John V. Lindsay, Linus Pauling, Paul Robeson, Eleanor Roosevelt, Bertrand Russell, Pete Seeger, Norman Thomas, and W. E. B. Du Bois.

Lazarsfeld gift. Professor Paul F. Lazarsfeld has established a collection of his papers. His initial gift has included the interviews, questionnaires, and correspondence pertaining to his book, *The Academic Mind*, a study of the effect of McCarthyism on college teaching, published in 1958.

Liebmann gift. Mr. and Mrs. William Liebmann have presented the following three literary editions: Joseph Addison, *Works*, London, Jacob Tonson, 1721, four volumes, of which the first volume contains the engraved frontispiece portrait of Addison by Vertue after Godfrey Kneller; Matthew Prior, *Poems on Several Occasions*, Glasgow, Robert and Andrew Foulis, 1758, two volumes; and Virgil, *Opera*, edited by Johannis Minelli, Rotterdam, Arnold Leers, 1674.

Loos gift. Mr. Melvin Loos, Assistant Director of the Columbia University Press, has added to our Typographic Collection a letter written to him by the American type-designer Frederic W. Goudy, dated February 20, 1937.

Matthews gift. To the collection of his papers Mr. Herbert L. Matthews (A.B., 1922) has added the holograph and typewritten manuscripts of his recently published biography of Fidel Castro.

Myers gift. In memory of Dr. Thomas O. Mabbott, Dr. Andrew B. Myers (A.M., 1947; Ph.D., 1964) has presented a letter written by John Erskine to Frederick Coykendall, dated May 13, 1918, as well as an autographed copy of Erskine's book of poetry, *The Shadowed Hour*, New York, 1917.

O'Brien bequest. By bequest from the late Professor Justin O'Brien, Blanche W. Knopf Professor of French Literature, and through the thoughtfulness of his wife Mrs. Isabel O'Brien, we have received a large and important collection of books and manuscripts pertaining to twentieth century French writers. Biographer of André Gide and the translator of many of the novelist's works into English, including the *Journals*, Professor O'Brien knew Gide since 1937. The collection, which grew out of their friendship and collaboration, numbers more than seven hundred letters, manuscripts, inscribed first editions, photographs, and memorabilia. Also included in the bequest are the manuscripts of Professor O'Brien's writings and his reference library of works by and about Gide. From among the association items one might single out for special mention the copy of the first edition of the play *Le Procès*, adapted from Franz Kafka's novel by Gide and Jean-Louis Barrault, published by Gallimard in 1947, and inscribed to Justin O'Brien by both authors. From among the more than fifty letters from Gide, the one written from Paris on January 7, 1947, is perhaps the most warm and touching. In it he writes of Justin O'Brien, "I like to think he accompanies me step by step in my old journal;

the friendship which I already feel for him grows even stronger; it rejuvenates the last days of my life."



René Vital (Paris-Match)

ANDRÉ GIDE AND JUSTIN O'BRIEN

This photograph was taken on January 27, 1951, while Professor O'Brien was visiting the French author.
(O'Brien bequest)

In addition to the Gide books and manuscripts, the collection includes more than five hundred letters and inscribed books from the numerous contemporary French writers whom Professor O'Brien knew, admired, studied, wrote about, and translated into English. These include Michel Butor, Albert Camus, Jean Cocteau, Jean Giradoux, Julien Green, Valéry Larbaud, Roger Martin du Gard, François Mauriac, André Maurois, Henry de Montherlant, Jules Romains, Nathalie Sarraute, Jean-Paul Sartre, Jean Schlumberger, and George Simenon. Of special interest is the typescript of Albert Camus's *L'Exil et le Royaume*, bearing the French writer's holograph corrections in ink, sent to Professor O'Brien in 1958 when he was preparing his English translation.

Parsons gift. Professor Coleman O. Parsons (A.B., 1928) has presented the following three literary editions hitherto lacking from our collections: Thomas Campbell, *Theodoric; A Domestic Tale, and Other Poems*, London, 1824; *The Beauties of the Anti-Jacobin*, London, 1799, in the original boards, uncut; and H. V. Wiles, *William Morris of Walthamstow*, London, 1951, no. 20 of one hundred copies on fine paper, signed by the author.

Schlosser gift. Mr. Leonard B. Schlosser has presented a copy of *An Exhibition of Books on Papermaking*, a catalogue of an exhibit of books from his collection which was held at the Philadelphia Free Library in the spring of 1968. The catalogue was printed at the Bird & Bull Press, the colored papers were made by hand at the Press, and the binding was done by Mrs. Schlosser.

Strunsky gift. Mr. Robert Strunsky has presented thirteen scrap-books relating to his father, Simeon Strunsky. They contain clippings of Simeon Strunsky's column, "Topics of the Times," which appeared in the *New York Times*, between 1922 and 1948 (the year of the writer's death).

Tauber gift. Professor Maurice F. Tauber (B.S., 1934), Melvil Dewey Professor of Library Service, has established a collection of his papers. His initial gift, numbering some thirty thousand items, comprises the following materials: general correspondence files; subject file pertaining to all aspects of libraries and librarianship, including the working papers for the numerous library surveys which Professor Tauber has conducted; the manuscripts of his writings, including *Technical Services*, *The University Library*, and *Louis Round Wilson*; and the files while he served as editor of *College and Research Libraries*.

Wright bequest. By bequest of Mary Heritage Wright, we have received the papers and library of her late husband, Professor Ernest Hunter Wright (A.B., 1905; Ph.D., 1909), including more

than twenty-five hundred volumes in the fields of English and French literature, primarily Rousseau and the writers of the eighteenth century.

Recent Notable Purchases

Manuscripts. On the dual occasion of the gift of the Justin O'Brien Collection and the centenary of the birth of André Gide, the Friends' Book account provided funds for the purchase of two Gide manuscripts for addition to the O'Brien Collection. The first is Jean Cocteau's signed autograph manuscript of his important essay on Gide, "On ne peut se permettre . . .," six pages, which was published in November 1951 in the Gide Memorial Number of the *Nouvelle Revue Française*. The second is an apparently unpublished essay by Gide on Alexis de Tocqueville's *Democracy in America*. It is a three-page typescript, signed by Gide and bearing his holograph corrections in ink.

In recognition of the D. H. Lawrence Collection recently presented by Mrs. Alfred M. Hellman, the Council of the Friends authorized funds for the purchase of an important, unpublished, four-page Lawrence letter. Written to his English literary agent, J. B. Pinker, on September 15, 1914, the letter discusses his stories, "Honour and Arms" and "Vin Ordinaire," as well as Amy Lowell, Mitchell Kennerley, Austin Harrison, Stanley Unwin, and Thomas Hardy.

Enriching our resources in the field of modern poetry is the recent acquisition of a collection of manuscripts and books of the English poet Louis MacNeice, whose writings deal imaginatively with the psychological problems of twentieth century British life. The collection, acquired by means of the Friends' Book account, includes eleven holograph and typescript manuscripts of poems, two notebooks containing drafts of poems and dramatic dialogue, one page of notes on President Kennedy's itinerary when visiting Ireland which MacNeice covered as a journalist, and thirty-eight

CHORUS:

Teu O Love, immortal Power, [Strophe 1]
MM Love, dropping desire like dew on yearning eyes,
 Love, whose triumphant arms
 Ravish the conquered soul with sweetest ecstasy!
Teu Come not in cruelty,
vice Never with ruthless violence invade my life!
M. Fiery stroke of star or sun
 Is less to fear than Aphrodite's dart *(youth)*
 Which flies from the hand of Love, the child of Zeus,
 To madden a mortal heart.

Teu In vain by Alpheus' banks, [Antistrophe 1]
 In vain at the Pythian shrine shall sacrifice multiply,
 And the blood of bulls pour forth,
 Toll from the pastures of Greece to Apollo and Artemis;
L. While Eros, Master of man, *X*
 Who holds Aphrodite's key
 To her chamber of sweet delight, -
 Him in our prayers we slight:
Teu Love, whose coming has brought, since the world began,
 Death and calamity!

Teu Iole, Princess of Oechalia, [Strophe 2]
 Was once a free and taintless virgin,
 A maiden unmatched with man;
 But Aphrodite tore her from her home,
 A wild nymph, helpless and frantic;
 And there, amidst blood and smoke,
 With dying groans for her bridal-hymn,
 Gave her to the son of Alcmene
 To carry weeping across the sea.

O holy wall of Thebes, [Antistrophe 2]
 O lips of the Dircean spring,

members of the chorus, begin
to sing of the story of the

Page containing Louis MacNeice's elaborate and sometimes cryptic notations for Euripides's play "Hippolytus," which the poet was preparing for a BBC radio production.



Janus



Aprilis



Februs



Maïus



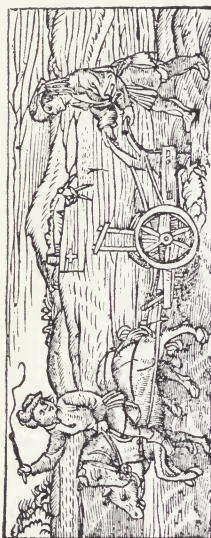
Martius



Iunius



Julius



October



Augustus



november



Septēber



December

Joannes Stoeffer's *Calendarium Romanum Magnum*, printed by Jacob Köbel in Oppenheim, 1518. Brought together on these pages are woodcuts of the 12 months, showing domestic and agricultural pursuits.

volumes from the poet's library, most of which contain MacNeice's marginal notes. The latter group includes his copies of the writings of Plato, Herodotus, Cicero, Aristophanes, Virgil, John Donne, Gerard Manley Hopkins, and Charlotte Brontë. The collection also includes MacNeice's copy of Euripides, *Alcestis and Other Plays*, containing the play "Hippolytus," which is marked with MacNeice's elaborate notations for a British Broadcasting Corporation radio production.

A significant addition of more than two hundred letters, manuscripts, documents, and printed materials has been made to the Nikola Tesla Collection. Written to his research associate, George Scherff, the one hundred and forty-four letters, dated from 1902 to 1932, give a detailed and intimate account of Tesla's experiments and theories in the field of electricity.

Individual Printed Items. Continuing to develop our holdings of fifteenth century texts of Greek and Roman authors, we have recently added six incunabula to the Lodge Collection, of which the following are particularly note-worthy: Cyrillus, *Speculum Sapientiae*, Strassburg, published not after 1475, one of the oldest Latin fable books of the Middle Ages; Curtius Rufus, *Historiae Alexandri Magni*, Verona, 1491, one of two books issued by the Printer of Augurellus, and one of the comparatively few books printed at Verona during the fifteenth century; and Persius, *Satyrae*, Venice, 1492/93, one of the two books known to have been printed by Bartholomaeus de Ragazonibus.

Before printed calendars came into existence, instructions to aid in determining the date of Easter and other movable holy days were given in a "computus." A rare edition of the earliest one to appear in print, Anianus, *Computus Cum Commento*, Paris, Jean Morand for Pierre Regnault, 1498, has been acquired for the Smith Collection. This is the only copy recorded in an American library, and one of only three known copies, the other two copies of the edition being in the Bibliothèque Mazarine in Paris and the Cam-

bridge University Library. Another rarity added to the Smith Collection is a copy of William Oughtred, *Arithmeticae in Numeris et Speciebus Institutio*, London, Thomas Harper, 1631, the mathematician's first published book and the true first edition of his most famous and best-known work, the *Clavis Mathematica*. Only two copies of the *Arithmeticae* are recorded as being in American libraries. Finally, we added a fine copy of Joannes Stoeffler, *Calendarium Romanum Magnum*, Oppenheim, 1518, considered to be the most celebrated book printed by Jacob Köbel and perhaps the finest production of the Oppenheim press. Its reputation is due to the masterly execution of red and black printing in the tables and the abundance of fine woodcut illustrations of cities, signs of the zodiac, eclipses, astrolabes, and sundials.

By means of general funds we have acquired a collection of thirty-eight first editions of works by French writers of the nineteenth and early twentieth centuries. The writers include Théodore de Banville, Jules Breton, François Coppée, Alphonse Daudet, Anatole France, Victor Hugo, Jean Jules Jusserand, Pierre Loti, Maurice Maeterlinck, and Emile Verhaeren. Nearly all the volumes are signed or inscribed by their authors, and many are inscribed to Emile Zola. There is also a letter from Zola, written in Paris on March 31, 1887, concerning the publication of his novel *La Terre*.

A group of thirty-five books and pamphlets published by Thomas J. Wise have been added to the Wise Collection. These include works by Charlotte Brontë, Elizabeth Barrett and Robert Browning, George Gissing, John Ruskin, and Algernon Swinburne. Two of the volumes are inscribed by Wise, and three of the works are proof copies with numerous corrections in Wise's hand.

Activities of the Friends

Meetings

Fall Meeting on November 11. As we go to press, plans are being completed for the Fall Meeting of the Friends, which will be held on November 11 in the Men's Faculty Club. Professor Jacques Barzun will talk on "Adventures in Studying and Collecting Berlioz."

Finances

In accordance with regular custom, we publish in the November issue of this journal the contributions from the Friends for the twelve-month period ending on March 31. During the year unrestricted cash gifts totaled \$14,220 and those for special purposes \$6,991, making a total of \$21,211. These amounts were substantially larger than in the preceding year. Cash gifts over the past years now total \$300,010.

Furthermore during the year the Friends have given to the Libraries rare books and manuscripts with an appraised total value of \$50,705. They have been described in "Our Growing Collections." This is an historic report, for the total value of such gifts in kind since the founding of the Friends has now passed the \$1,000,000 mark.

The comparative figures for gifts are indicated in the table on the facing page (the Friends were formally organized on May 1, 1951).

Not part of the gift record was income to the association from sales of the Rackham exhibit catalog, paid subscriptions to *Columbia Library Columns* from many libraries, and dinner reservations for the fall and winter meetings. Such receipts for the year totaled \$4,570. Most of these constituted reimbursement to the Friends' treasury for printing and other expenditures previously incurred.

Membership

As of September 30, 1969, the membership of the Friends totaled 485. Since memberships include husbands and wives, the number of individuals who belong to the association is estimated at 750.

Comparative figures of gifts received from the Friends

	CASH GIFTS			BOOK AND MANUSCRIPT GIFTS	TOTAL VALUE OF GIFTS
	<i>Unrestricted</i>	<i>For special purposes</i>	<i>Total</i>		
1950-52*	\$ 4,348.00	\$ 41.00	\$ 4,389.00	\$ 2,515.00	\$ 6,904.00
1952-53	4,423.00	4,133.00	8,556.00	43,653.00	52,209.00
1953-54	3,166.00	13,224.00	16,390.00	53,643.00	70,033.00
1954-55	2,413.00	29,930.00	32,343.00	15,251.00	47,594.00
1955-56	4,471.00	13,977.00	18,448.00	22,381.00	40,829.00
1956-57	3,755.00	28,975.00	32,730.00	17,937.00	50,667.00
1957-58	5,464.00	15,477.00	20,941.00	67,791.00	88,732.00
1958-59	5,516.00	8,811.00	14,327.00	13,299.00	27,626.00
1959-60	7,408.00	5,280.00	12,688.00	36,980.00	49,668.00
1960-61	7,642.00	1,121.00	8,763.00	71,833.00	80,596.00
1961-62	9,821.00	4,131.00	13,952.00	100,917.00	114,869.00
1962-63	15,798.00	5,763.00	21,561.00	113,827.00	135,388.00
1963-64	10,634.00	4,165.00	14,799.00	69,325.00	84,124.00
1964-65	10,610.00	1,941.00	12,551.00	84,418.00	96,969.00
1965-66	9,135.00	7,846.00	16,981.00	129,499.00	146,480.00
1966-67	4,015.00	12,761.00	16,776.00	86,956.00	103,732.00
1967-68	8,913.00	3,691.00	12,604.00	62,171.00	74,775.00
1968-69	14,220.00	6,991.00	21,211.00	50,705.00	71,916.00
	\$131,752.00	\$168,258.00	\$300,010.00	\$1,043,101.00	\$1,343,111.00

* December 1950-March 1952. Later years begin April 1 and end March 31.

PICTURE CREDITS

The sources of some of the illustrations in this issue are as follows: (1) *Article by John N. Pappas*: The pastel portrait of d'Alembert is from Ronald Grimsley's *Jean d'Alembert* (Oxford, Clarendon Press, 1963). The portrayal of Julie de Lespinasse is from Margaret Mitchiner's *A Muse in Love* (London, The Bodley Head, 1962). The painting of a group at a public reading (copyright by Giraudon) is reproduced from a publisher's publicity release dated 1961. The portraits of the Marquise du Deffand and of the Comte de Guibert are both from Camilla Jebb's *A Star of the Salons: Julie de Lespinasse* (New York, G. P. Putnam's Sons, 1908). (2) *Article by Corliss Lamont*: The photograph of John Masefield was given to Dr. Lamont by Judith Masefield (the poet's daughter) on June 21, 1967. The photograph of the author of the article is from the Harvard Album of the Class of 1924.

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